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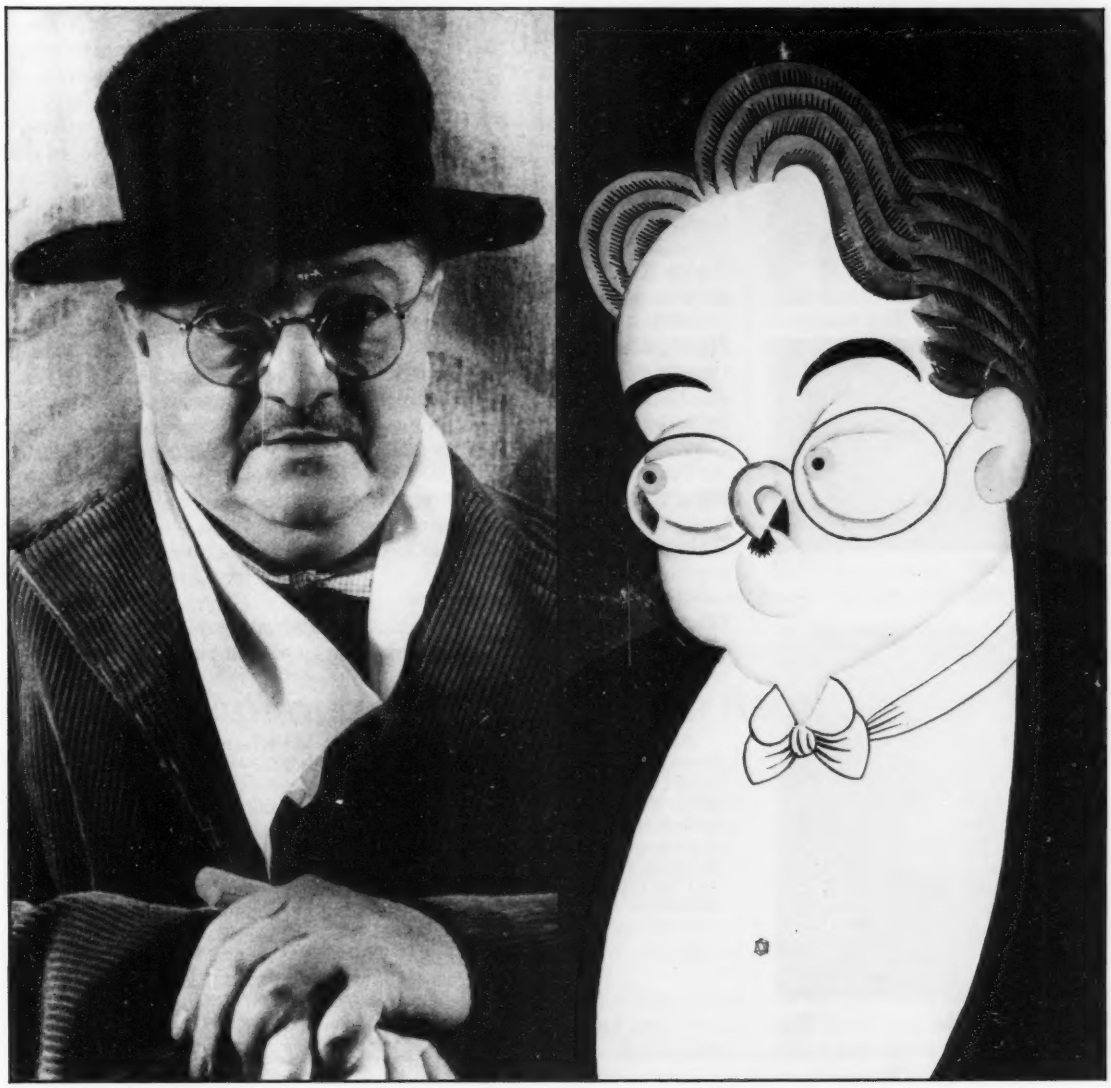

'ABOUT FACE': Images by Van Vechten and Covarrubias

ALSO: Dr. Billington Looks Ahead at the Electronic Library

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Librarian of Congress

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Second Verse:

Rita Dove to Serve Another Term as Poet Laureate

Dr. Billington announced Feb. 4 that Rita Dove has accepted his invitation to serve a second year as Poet Laureate Consultant in Poetry.

"Rita Dove has given us more ideas for elevating poetry in the nation's consciousness than there is time to carry out in one year," he said. "Impressed by her enthusiasm and energy, we at the Library of Congress anticipate with much pleasure what she will be able to accomplish in a second year as Poet Laureate. We know that she has exciting plans for next year, and we look forward to working with her to bring as many of them to fruition as possible."

Asked to comment on her decision to accept a second term, Ms. Dove replied, "I had some fairly large ideas of things I wanted to get done. One year just wasn't enough. We are planning an environmental symposium for Earth Day. We'll get all types of people together, not just writers: scientists, artists, maybe even politicians. I also have some plans for a 'Poetry Town Meeting' using television to reach children in schools and rural areas. We need to show that the audience for poetry is not just for people who study it all their lives."

Rita Dove: "I had some fairly large ideas of things I wanted to get done. One year just wasn't enough." *Photo by Fred Viebahn*

Ms. Dove began her term as Poet Laureate with a reading to open the Library's 1993–1994 literary season on Oct. 7, 1993 (see LC *Information Bulletin*, Nov. 15, 1993).

She was awarded the Pulitzer Prize in Poetry in 1987 for her work *Thomas and Beulah*. Other books of poetry include *Selected Poems*, *Grace Notes*, *Museum* and *The Yellow House on the Corner*. Her works of fiction are a novel, *Through the Ivory Gate*, and a collection of stories, *Fifth Sunday*. She is currently Commonwealth Professor of English at the University of Virginia.

Ms. Dove has been very active during her first term as Poet Laureate. She has made many public appearances, given countless interviews and greatly increased the diversity of poets and writers featured in the Library's series of free live readings. As a result, the size of audiences attending the readings has increased substantially.

Born in Akron, Ohio, in 1952, Ms. Dove was a 1970 Presidential Scholar as one of the 100 best high school graduates in the United States that year. She graduated summa cum laude from Miami University in Oxford, Ohio, attended the Universitat Tübingen (Germany) as a Fulbright fellow, and received her Master of Fine Arts at the University of Iowa. She lives in Charlottesville, Va., with her husband, German writer Fred Viebahn, and their daughter, Aviva.

Librarian Announces National Film Registry Selections

NATIONAL FILM REGISTRY
of the Library of Congress

At a news conference on Dec. 14, 1993, Librarian of Congress James H. Billington announced his selection of 25 films to be added to the National Film Registry for 1993. This is the fifth group of films the Librarian has named to the registry since it was established by Congress in 1988.

The purpose of the list is to recognize American films that are "culturally, historically or aesthetically significant," in the words of the National Film Preservation Act of 1992, which established the registry. The Library of Congress also obtains "best quality" prints of each film for preservation, research and study.

Dr. Billington's selections for the 1993 Registry were made after three levels of review: by the general public; by the National Film Preservation Board and outside experts the board members recommended; and

finally by the Librarian, in consultation with the Library's motion picture staff.

When the film preservation act was renewed in 1992, the new legislation gave the Librarian increased authority to name obscure, but historically significant, films that are rarely seen today by the public.

"I have exercised that right freely with this year's list," said Dr. Billington.

He said he hoped that the National Film Preservation Act would also serve to increase public awareness of the importance of film preservation. A recent study by the Library of Congress of the current state of American film preservation uncovered some alarming statistics. Among the findings:

☐ Only 20 percent of the feature films from the 1920s survive. For the 1910s, the figure drops to 10 percent.

☐ There are "orphan" films from every period that are in the most critical need of preservation and have little commercial value.

☐ Many "lost" American films can be found only in foreign archives.

☐ Both old and new films face destruction—old films from nitrate deterioration, newer films from color fading and "vinegar syndrome," which signals deterioration of safety film.

☐ Federal funding for film preservation has fallen to half its 1980 level, when adjusted for inflation.

But amid these dire statistics, some help is coming to save what Dr. Billington has called "not so much the art form as the language of the 20th century."

The James Madison Council, the Library's private sector advisory group, has agreed to contribute $100,000 toward the cost of funding a nationwide tour of a group of National Film Registry titles, so people can view these important old films as they were intended to be seen—on a large screen in a darkened theater.

Recently, the Librarian appointed a special funding committee and four task forces to assist him in planning a national film preservation program (see LC *Information Bulletin*, Feb. 21, 1994). These groups, composed of representatives from the motion picture industry, archives and the education community, will work over the next five months to develop a framework for a coordinated national film preservation program.

One group, led by Roger Mayer, chairman and chief executive officer of Turner Entertainment, will concentrate on securing money for a continuing preservation program, particularly for important films not preserved by commercial interests. The other four groups will concentrate on preservation issues, public access and educational use, public-private cooperation and public awareness of film preservation activities.

"Most informed observers understand the enormity of this task," Dr. Billington told his Dec. 14 audience. "In the field of film preservation, various interests compete, funding is scarce, work is duplicated and archives and studios often work at cross purposes."

However, he continued, "We now have an unprecedented opportunity to work together to create a mutually

The List

"An American in Paris" (1951)
"Badlands" (1973)
"The Black Pirate" (1926)
"Blade Runner" (1982)
"Cat People" (1942)
"The Cheat" (1915)
"Chulas Fronteras" (1976)
"Eaux d'Artifice" (1953)
"The Godfather, Part II" (1974)
"His Girl Friday" (1940)
"It Happened One Night" (1934)
"Lassie, Come Home" (1943)
"Magical Maestro" (1952)
"March of Time: Inside Nazi Germany—1938" (1938)
"A Night at the Opera" (1935)
"Nothing but a Man" (1964)
"One Flew over the Cuckoo's Nest" (1975)
"Point of Order" (1964)
"Shadows" (1959)
"Shane" (1953)
"Sweet Smell of Success" (1957)
"Touch of Evil" (1958)
"Where Are My Children" (1916)
"The Wind" (1928)
"Yankee Doodle Dandy" (1942)

Simone Simon and Kent Smith in "Cat People," one of the 25 movies recently added to the National Film Registry

beneficial program. . . . We must act now to keep American film from suffering the fate of the great, lost library of Alexandria. Future generations of Americans will not forgive us if we allow the destruction to continue."

Almost everyone can name a list of their favorite movies. Media commentary about the character of Dr. Billington's list has become a regular accompaniment to his annual announcement. Publications such as the *Hollywood Reporter* called the 1993 list "unusually eclectic."

The list recognized such perennial favorites as "It Happened One Night" and "Lassie, Come Home," while also including obscure titles such as "Chulas Fronteras," a documentary about Mexican-Americans, as well as "Shadows" and "Nothing But a Man," two low-budget features dealing with race relations.

Writing in *The Washington Times*, critic Gary Arnold speculated that "a quota system has evolved, with at least one slot set aside for documentaries, abstraction and ethnic consciousness."

Los Angeles Times critic emeritus Charles Champlin said he was happy to see an animated film included (Tex Avery's cartoon "Magical Maestro"). Film critic and historian Richard Schickel called the list "politically correct," but added, "I suppose another way of putting it is 'balanced.'"

If the list is a balancing act, it is one in which everyone can (and does) participate. Some 1,300 films were nominated by the public for the 1993 registry. The public has until March 30 to send in nominations for the next list. However, the Library has requested that the public try to limit suggestions to fewer than 50 titles. One recent submission offered 200 titles.

Address nominations to: The National Film Registry, Library of Congress, Washington, DC 20540.

—*Craig D'Ooge*

Irish Music Presented to Folklife Center:

Vast Collection Includes Tapes, Programs, Posters

The Library's American Folklife Center (AFC) received for its Archive of Folk Culture the recorded collections of the Philadelphia Ceili Group (PCG), the oldest and largest American organization devoted to the preservation and promotion of Irish and Irish-American music.

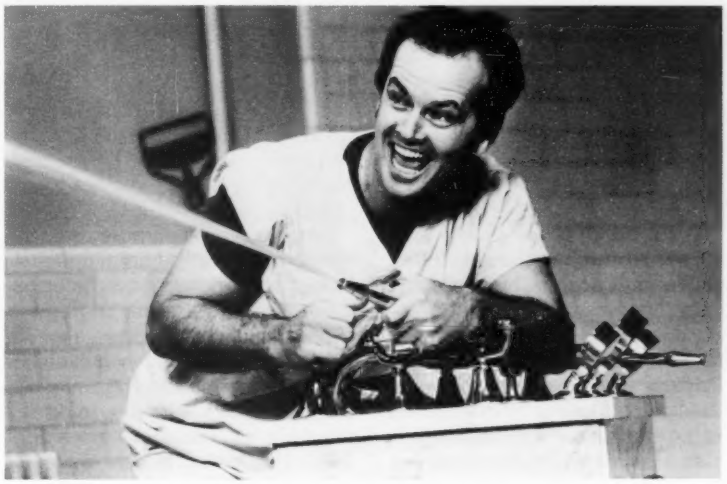
Kenneth S. Goldstein, retired chair of graduate studies in folklore and folklife at the University of Pennsylvania, and Robin Hiteshew, former president of the PCG, recently visited the Folklife Center to present the material.

This vast collection of 92 audiotapes, 217 audiocassettes and 36 videocassettes documents concerts, lectures, workshops and festival events sponsored by the PCG from 1979 to 1993. The array of Irish and Irish-American performers and lecturers represented is comprehensive and reflects the resurgence of interest in Irish music and dance during the past 25 years.

Musical performances by Joe Heaney, Mick Moloney, Christy Moore, DeDannan, Altan and many others are documented, as well as lectures by scholars such as Dennis Clark, Brian Donnelly, Maggie Kreusi and Turlough O'Faolin. The events of the annual PCG fall festivals are recorded in their entirety.

In addition, the collection is accompanied by festival programs and posters donated by Mr. Hiteshew.

The American Folklife Center was established in 1976 by Congress to "preserve and present" American folklife. Now part of the AFC, the Archive of Folk Culture was established at the Library in 1928 (as the Archive of American Folk-Song) and has grown to become one of the largest collections of ethnographic material in the world.



Jack Nicholson in "One Flew over the Cuckoo's Nest," which was also added to the Registry

Building the 'Information Superhighway':
Dr. Billington Says Libraries Should Play Key Role

As the Clinton administration, Congress, corporate executives and others discuss the rapidly evolving "information superhighway," James H. Billington, Librarian of Congress, called attention in January to the key role of the nation's libraries. In Media Studies Journal *he wrote:*

If we didn't already have libraries, they would now have to be invented. They are the keys to American success in fully exploiting the information superhighways of the future.

At last count, there are some 4,600 college and university libraries in America, some 9,000 local public libraries and some 87,000 libraries (often called "media centers") in the public and private schools. And there are hundreds of specialized business libraries and federal and state libraries.

All told, some 182,000 professionals work in libraries. About 4,700 of them work in the biggest library of them all, the Library of Congress, with its vast collections (102 million items, including films, maps, prints, drawings, videos, CD-ROMs, newspapers, manuscripts, journals and books in 450 languages), its intake of 7,000 items a day and its on-line "card catalog" with 28 million entries, now available worldwide via the Internet on LC MARVEL.

Where do all these people and tangible assets fit in the new Information Age? At the Library of Congress, we regard our own key collections as the nation's "strategic information reserve"—as part of the digitized intellectual cargo of the 21st century that will be moving out on the information superhighways.

We also see a long life ahead for the book; books are user-friendly and portable. We believe that Americans will be reading Shakespeare and *Huckleberry Finn* on the printed page many decades hence—and reading printed newspapers and magazines as well. But, if all goes well, the Library of Congress will also be receiving and organizing vast amounts of new materials (under copyright deposit) in already digitized form—films, music, encyclopedias, legal records, maps, scientific papers, government documents, all kinds of data.

Dr. Billington: "Our Basic belief is that if the new electronic highways are truly to serve America, they must do more than offer entertainment and high-priced information. This is where libraries come in."

For preservation purposes, we will get periodicals and books in digital as well as paper formats. At the same time, the Library, alone or in joint ventures with the private sector, will be digitizing some of its most useful existing paper and film materials for dissemination via the information highway, while duly protecting intellectual property rights.

The Library has already created electronic versions of two dozen of its key American history collections—our Mathew Brady Civil War photos, 19th century pamphlets by African American writers, Thomas Edison's films of New York City at the turn of the century. We are now testing the pedagogical usefulness and appeal of this "American Memory" archive in 44 schools and public libraries. With Bell Atlantic, we will be testing its appeal on-line to Bell customers in Northern Virginia next spring.

And we will be doing new digitization experiments in the future. We will be working with both public and private sector specialists in developing standards for information retrieval. We will be networking with others so that materials digitized by one library may be available to many, as in the case of the Leonard Bernstein papers that we obtained last year.

Our basic belief is that if the new electronic highways are truly to

serve America, they must do more than offer entertainment and high-priced information on demand to the well-to-do at home or in the office. Such a strategy would forfeit the technology's great potential for national progress and create information "haves" and "have-nots."

Few Americans now lack entertainment or "infotainment," thanks to television, but many lack inexpensive, easy access to the knowledge they need to learn, work and prosper.

This is where the libraries come in. Technical people talk about "information nodes"—places where a vast variety of information services can be accessed. That is what libraries already are. Suitably staffed and equipped, these local institutions can provide access for all Americans, rich or poor, to on-line services, either free or at reduced fees negotiated collectively with the providers. Librarians are uniquely skilled at organizing, finding and providing information; these professionals can play a key role as "knowledge navigators" guiding the information-seeker to relevant data bases and hence to relevant books and vice versa.

Just as they now assist millions of students, scholars, businessmen, public officials and plain citizens searching the paper record, librarians can do the same, on an even higher level, as their clients confront the digitized record. On a small scale, many libraries are already doing this, along with special research services and document delivery.

America's unmatched system of libraries can vastly multiply the benefits to be derived from the digital library and the information superhighway. But the good health of libraries cannot be taken for granted. Many, including the Library of Congress, are hard-pressed financially; new public monies must be invested in modernization, reequipment, and staff retraining. Only then can libraries play their proper role. In order to supply the rich intellectual cargo needed on the information superhighway, the Library of Congress and other great archival repositories must obtain both the mandates and the money to digitize and organize that small part of the vast paper record of the past that will be most useful on-line to the most people.

There remains the crucial question of cost. Right now, in its infancy, digitization is still expensive—ranging from $2 to $6 per page of text, depending on the refinements. Private commercial firms are creating a vast parallel array of digital multimedia materials outside the libraries; but these efforts, inevitably, avoid most materials that do not seem to have broad market appeal. The costs of digitization for libraries must first come down before Americans can realize the full non-commercial possibilities of the superhighway. Fortunately, both public and private sector researchers are working hard on this problem.

This is a time of experiment, of occasional hypertalk, of rapid technological change, of congressional proposals, of tentative planning and increasing dialogue. The Library of Congress last July held a major conference of all interested parties, with Vice President Al Gore as honorary chairman, to discuss "Delivering Electronic Information in a Knowledge-Based Democracy." We plan to keep meeting and discussing the key issues—updated regulatory structures, copyright, access, content, privacy, financing digitization. If we remember the overall public interest and use common sense, all these issues can be resolved.

I am optimistic that, with leadership from both government and business, the lift that the new information technology can give to our society will in fact take place. I believe that the new technology, properly employed, can spur learning and provide vitamin enrichment to once-isolated schools and community libraries. The information superhighway can give us through libraries a new boost, born of access to knowledge, that will feed the intellectual curiosity, entrepreneurial energy and civic spirit of Americans in the 21st century.

An image from American Memory, which offers electronic versions of selected American history collections at LC

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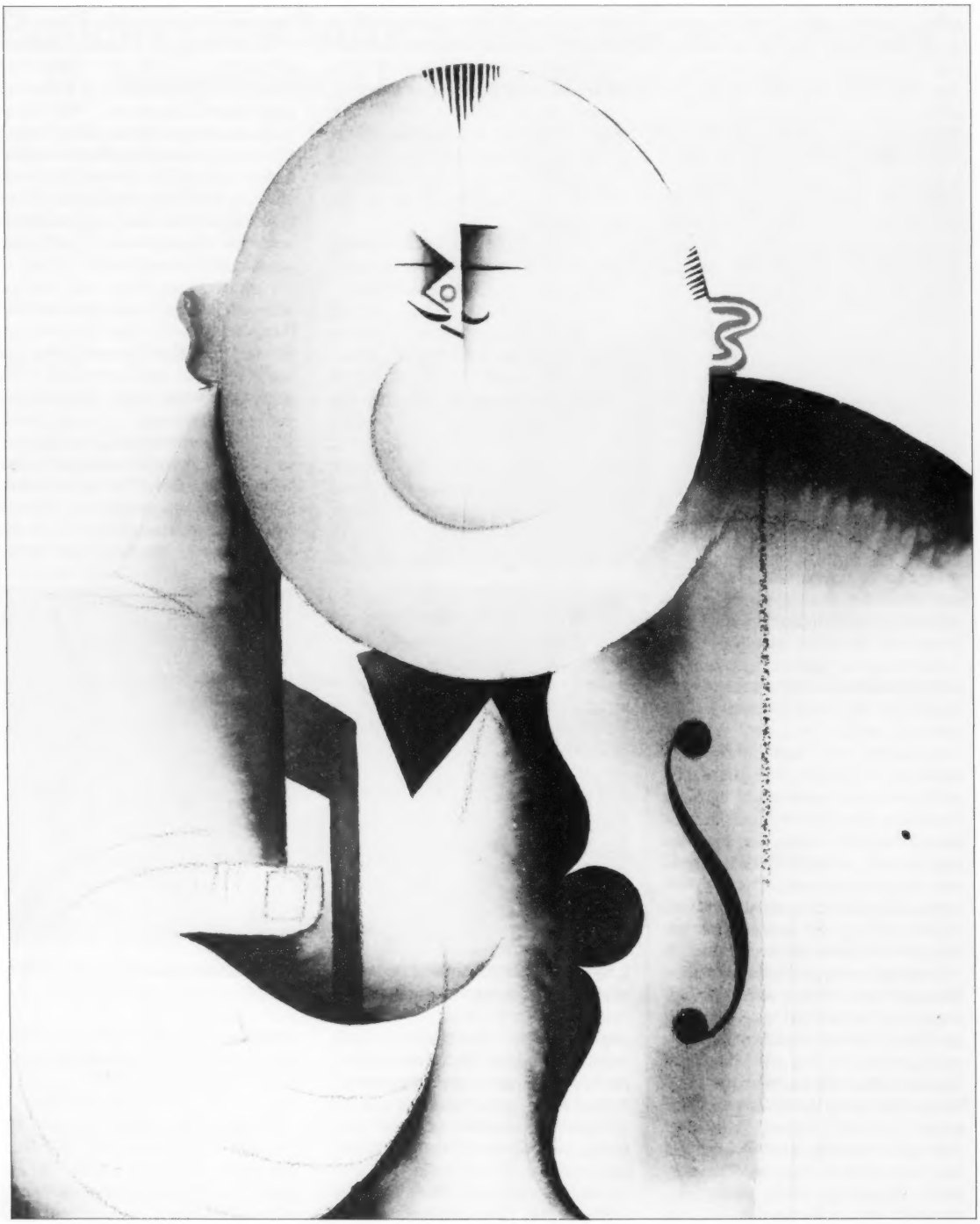


Bandleader Paul Whiteman by Miguel Covarrubias, whose influences included cubism. Whiteman is credited with introducing "symphonic jazz" to the world; artist Diego Rivera by Carl Van Vechten; this photo was taken in 1932, when Van Vechten was still becoming familiar with the camera. The unusually angled image creates an intimate portrait of the artist. *All photos and caricatures from Prints and Photographs Division*

'ABOUT FACE':

LC Exhibition Highlights Different Styles of Portraiture

by Guy Lamolinara

A display emphasizing the kinship between the art of caricature and portrait photography would seem to make for unlikely, if not impossible, comparisons.

Yet a new exhibition at the Library successfully demonstrates how such seemingly different styles of portraiture are indeed related. "ABOUT FACE: Portraits and Caricatures by Carl Van Vechten and Miguel Covarrubias" is based on LC's collection of the works of these two artists active from the 1920s through the 1950s.

"The original idea was to compare caricatures with photographs to try to show that you can find some close parallels between the two types of portraiture," said Harry Katz, curator of applied and graphic art in the Prints and Photographs Division.

Carl Van Vechten (1880–1964) was one of the most influential performing arts critics in America prior to World War II. Native Mexican Miguel Covarrubias (1904–1957)

Portraits of the artists (left to right, top to bottom): Covarrubias's caricature of H.G. Wells shows him as an all-knowing seer. Wells predicted the atomic bomb 30 years before its invention; Van Vechten's Orson Welles uses a background suggestive of film reels. Four years later, in 1941, Wells would make his classic "Citizen Kane"; actress, director and producer Eva La Gallienne's portrait is among the simplest and most effective of Covarrubias's drawings; Marian Anderson wore the costume Van Vechten had asked her to wear. The photo was shot the year following her historic 1939 performance at the Lincoln Memorial; Theodore Dreiser as construction worker was Covarrubias's way of making light of the writer's recently published two-volume epic, *An American Tragedy*.

came to New York City in 1922 and made his U.S. debut as a caricaturist in *Vanity Fair* as a result of the intervention of Van Vechten, who had contributed many pieces to the magazine.

About a decade later, Covarrubias influenced his mentor's career by introducing him to the 35mm Leica camera. According to Carol Johnson, assistant curator of photography in the Prints and Photographs Division, "When Covarrubias introduced Van Vechten to the camera, he loved it so much that he practically gave up writing to pursue

photography." Because he was a prominent critic, Van Vechten had access to the leading figures in the arts as well as entertainment and sports. He thus was able to photograph many of the most famous people of the time.

In addition to their connections as friends and colleagues, "the results achieved by Covarrubias with pencil and brush and Van Vechten with his Leica reveal strong artistic connections as well," said Mr. Katz. "Covarrubias was known and celebrated for the bold, geometric line and strong contrast of black and white or vivid colors that characterize his drawings. Van Vechten achieved similar results through the use of abstract patterned backdrops, dramatic and exaggerated poses and, often, a direct and penetrating stare."

Covarrubias's images of composer Igor Stravinsky and actors Eva La Gallienne and John Barrymore, published in *Vanity Fair* in 1924–26, "are among the earliest images of Covarrubias published in the magazine," said Sara Duke, curatorial assistant in the Prints and Photographs Division. "They are striking because of the simplicity of the image as well as the strength of the lines. I think they are among his best work because of their directness."

Covarrubias drew Stravinsky (1882–1971) while he was touring the United States with his newly composed piano concerto. The work was such a success that *Vanity Fair* dubbed him one of the "prodigious figures in the world of music."

British-born actress, director and producer Eva La Gallienne (1899–1991) acted mostly in the United States in such productions as "The Swan." Covarrubias drew her swan-like neck for the January 1924 cover of *Vanity Fair*.

Despite the strong stage tradition in his family, Barrymore (1882–1942) did not become an actor until he was fired from his first job as a newspaper cartoonist. Then, in 1903, his stage career as a great Shakespearean actor of the stage was launched. Covarrubias aptly portrayed the actor's sharp nose and famous eyebrows.

The images of reporter, critic, lecturer, essayist and actor Alexander Woollcott (1887–1943) give exhibition viewers the opportunity to make a direct comparison between the works of Van Vechten and Covarrubias. Both images (see cover) capture his rather comical face. Van Vechten's photograph shows Woollcott wearing a hat. "Woollcott demanded to have his picture taken with his hat on, and that pleased Van Vechten to no end because he thought that really added to the image. He was really pleased with the photograph," said Ms. Johnson.

Covarrubias exaggerated Woollcott's features, transforming his mouth and nose into a beak, his eyes into the shape of an owl's.

Actress Catherine Cornell (1893–1974) was portrayed by both Van Vechten and Covarrubias. This leading stage actress of the '20s and '30s is best known for her performances as Juliet in Shakespeare's "Romeo and Juliet," as Elizabeth in "The Barretts of Wimpole Street" and as the countess in "The Light Is Dark Enough."

Covarrubias drew a delightfully wicked caricature of Cornell as the murderess Madeline Carey in "The Dishonored Lady," whereas Van Vechten's haunting and strikingly lit photograph employs a device he frequently used: matching some aspect of the subject's character or setting with the photo's background. Here, he shows Cornell holding lilies with a flowered fabric background. According to Ms. Johnson, Van Vechten had hundreds of fabric rolls in his studio for just this purpose. "This

Blues singer and actress Ethel Waters (1896–1977) was photographed by Van Vechten in her first performance as a straight dramatic actress. The background fabric echoes the print of the dress she wore in the play "Mamba's Daughters."

Likewise, singer and bandleader Cabell "Cab" Calloway (1907–) is holding flowers similar to the ones in the background. Calloway's nonsense syllables in songs such as "Minnie the Moocher" and "Hi-de-hi-de-ho" became his trademark.

Joe Louis with Hailie Selassie in one of Covarrubias's "Impossible Interview" caricatures for *Vanity Fair;* the prizefighter in an uncharacteristically naturalistic photo by Van Vechten

was his way of personalizing the photos," she said.

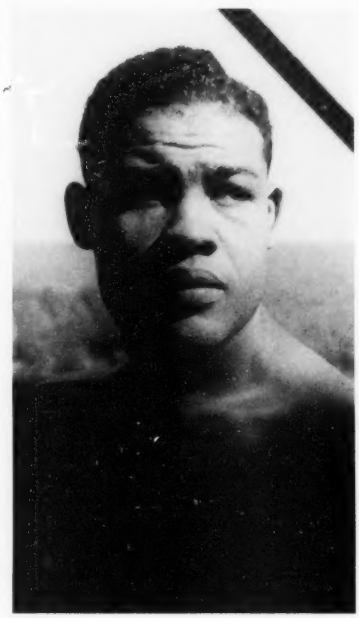
The photographer personalized his photo of Orson Welles (1915–1985) with a backdrop of film reels on fabric. The photo was shot in 1937, four years before Welles made his masterpiece "Citizen Kane." At the time, Welles was primarily known as a radio broadcaster, whose Oct. 30, 1938, broadcast of H.G. Wells's "The War of the Worlds," about an invasion by Martians, had caused panic when Americans heard it, not knowing the account was fictional.

H.G. Wells (1866–1946) had achieved worldwide fame for *The War of the Worlds* and *The Time Machine.* But he was also the author of about 80 other books, including the nonfiction *Outline of History.* Covarrubias depicted his subject as a seer, "full of facts and ready to give himself offhand the answer to practically everything." Wells accurately predicted in 1914 the invention in 1945 of the atomic bomb and denounced Hitler, then a political upstart, during the late 1920s.

Another writer, Theodore Dreiser (1871–1945), was the subject of one of Covarrubias's most wry caricatures. "Covarrubias portrayed him as a bricklayer laboring over his work the same way a writer might labor over a novel," said Ms. Duke. The image was drawn in 1928, shortly after Dreiser's two-volume epic, *An American Tragedy,"* had been published. As "President of the American Fiction and Construction Company," this depiction of the writer is anything but complimentary. The style of the drawing also shows how Covarrubias was increasingly influenced by modern art.

A more striking example of this influence can be seen in the cubist caricature of jazz musician Paul Whiteman (1891–1967). "The drawing shows the diversity of Covarrubias and how he used modern art to dramatic effect," said Mr. Katz. Whiteman is credited with introducing "symphonic jazz" to the world by conducting, among other works, George Gershwin's "Rhapsody in Blue." The viola in the drawing points to Whiteman's training as a classical musician. He once said, "You'll never learn to bounce in jazz if you don't know your Bach and Beethoven."

The poise of singer Marian Anderson (1902–1993) is remarkable considering the circumstances under which her photo was taken. "Marian



Anderson was performing in Hartford, Conn., the day this photo was taken," said Ms. Johnson. "It was a snowy January day, and her train arrived quite late in New York—well after midnight. Van Vechten had just about given up on her when she arrived, bringing the costume he had asked her to wear."

One of the world's great contraltos, Anderson sang on the steps of the Lincoln Memorial on Easter Sunday 1939 after the Daughters of the American Revolution refused to allow her to perform in Constitution Hall because of her color. After hearing her sing in Salzburg, Austria, the composer Arturo Toscanini said, "A voice like yours is heard only once in a hundred years."

The earliest Van Vechten portrait in the exhibition is that of artist Diego Rivera (1886–1957). "The framing of the photo is very odd," said Ms. Johnson. "You wonder whether Van Vechten was still learning how to use the camera."

Although Covarrubias and Van Vechten drew mostly on prominent figures from entertainment and the arts, they also used sports figures as subjects. Van Vechten's photo of prizefighter Joe Louis (1914–1981) is unusual because it was taken in a natural setting but is characteristic in Van Vechten's dramatic use of light. Covarrubias's interpretation of the boxer appeared in *Vanity Fair* in its "Impossible Interview" series, to which he frequently contributed. The boxer is shown being interviewed by Hailie Selassie after the 1935 invasion of Ethiopia by Italian Fascist Benito Mussolini. The image is fitting, because Louis had just defeated Italian boxer Primo Carnera. Louis advises the Ethiopian emperor on how to defeat the Italians, who had overrun his country and forced him into exile. The emperor returned to power in 1941 with the aid of the British.

The exhibition makes clear the interest of Van Vechten and Covarrubias in the African American community not only by the number of black Americans portrayed but also by the sensitivity of the portraiture. During the 1920s, the artists spent much time walking the streets of Harlem, visiting the area's clubs, to which Van Vechten was already a frequent visitor. Beginning in 1925, *Vanity Fair* published Covarrubias's sketches of the ordinary people he met there.

Leontyne Price (1927–) as Bess in "Porgy and Bess" was photographed as a "brash, high-hipped creature with lots of panache."

"Van Vechten and Covarrubias didn't merely portray the Harlem Renaissance and the African-American community, they also participated in it," said Ms. Duke. "They permitted whites to learn more about African Americans and conveyed a great love for what they saw."

The Library acquired its collection of 1,400 photos from Van Vechten's longtime photographic assistant, Saul Mariber, in 1964. Van Vechten continued to write and take photos until his death in 1946.

Covarrubias eventually looked elsewhere for artistic fulfillment. After winning a Guggenheim Fellowship in 1930, he went to Bali with his wife, with plans to write a book. *Vanity Fair* published his Bali paintings. He came to spend more time on anthropological studies and less on caricature. In 1937 he published *The Island of Bali* and divided his time between New York, Bali and his native Mexico, where he studied its culture. He died of blood poisoning in Mexico City at age 53.

"ABOUT FACE: Portraits and Caricatures by Carl Van Vechten and Miguel Covarrubias" is on view in the Oval Gallery, sixth floor, Madison Building, Monday through Friday, 8:30 a.m.–5 p.m., through Aug. 6. The exhibition is made possible by the Caroline and Erwin Swann Fund.

Carol Johnson (left) and Sara Duke admire the portraits of Alexander Woollcott in the "ABOUT FACE" exhibition. *Photo by Jim Higgins*

Covarrubias and Van Vechten: Selected Sources

Compiled by David B.G. Kresh, Reference Specialist, Humanities and Social Sciences Division.

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. . . Whereas Covarrubias chose to draw her as a wicked murderess in "The Dishonored Lady."

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News from the Center for the Book:

Center Honored by American Printing History Association

The Center for the Book has received the American Printing History Association's annual Institutional Award. Presented at New York Public Library on Jan. 29, during the association's annual meeting, the award recognizes the Center for the Book's "services in advancing understanding of the history of printing and its allied arts."

The Center for the Book's lecture and publication programs were specifically cited. Since 1978 the center has sponsored publication of more than 25 books and 50 pamphlets, many of them focusing on the history of books and printing. The books include *The Early Illustrated Book: Essays in Honor of Lessing J. Rosenwald,* edited by Sandra Hindman (1982); *Fine Printing: The San Francisco Tradition,* by James D. Hart (1985); *The Printer & the Pardoner: An Unrecorded Indulgence Printed by William Caxton,* by Paul Needham (1986); *Fine Printing: The Los Angeles Tradition,* by Ward Ritchie (1987); *The History of Books: A Guide to Selected Resources in the Library of Congress,* by Alice D. Schreyer (1987); and *American Culture and the Marketplace: R.R. Donnelley's Four American Books Campaign,* by Claire Badaracco (1992).

In accepting the award on behalf of the center, Director John Y. Cole acknowledged the advice and support the center has received through the years from Library of Congress staff members, particularly Librarian of Congress Emeritus Daniel J. Boorstin, who created the center in 1977; Alan Fern, former chief of the Prints and Photographs Division and now director of the National Portrait Gallery; William Matheson, former chief of the Rare Book and Special Collections Division and his colleague Peter VanWingen; and Evelyn Sinclair of the Publishing Office.

He also thanked G. Thomas Tanselle of the Guggenheim Foundation, a member of the center's original National Advisory Board.

The recognition from the American Printing History Association is the fifth award the Center for the Book has received since its founding. The other citations have come from the U.S. National Commission on Libraries and Information Science (1992); the Manhattan Council of the International Reading Association (1990); the White House Conference on Library and Information Services Task Force (1989); the International Book Committee (1987); and the National Education Association (1986).

John Cole of the Center for the Book and Sharon Rockefeller of WETA–TV welcomed guests to special screening of "First Edition." *Photos by Yusef El-Amin*

☐ **Center Hosts Special Screening of "First Edition."** In cooperation with WETA–TV, on Jan. 25, the Center for the Book hosted a reception and screening of the first program of "First Edition," a lively new half-hour weekly public television show that features news about books and authors. Sharon Rockefeller, WETA president and chief operating officer, and Dr. Cole welcomed 125 guests, including several members of Congress, who were on their way to President Clinton's State of the Union address in the Capitol.

Special guests at the event included Jim Lehrer, cohost with Robert MacNeil of WETA's "MacNeil-Lehrer NewsHour," and his wife, author Kate Lehrer; PBS talk show host Charlie Rose, who hosted "First Edition's" pilot program; Bernard Rath, executive director of the American Booksellers Association; "First Edition's" founder and coexecutive producer, San Francisco business executive Stewart Heller; and Tony Tiano, past president of San Francisco's KQED.

"First Edition" is presented in an entertaining and informative format aimed at developing new audiences for books and reading. Cohosted by

The Jan. 25 screening was also attended by Jim Lehrer (left) and Librarian of Congress Emeritus Daniel Boorstin and his wife, Ruth.

Charlie Rose and Shari Belafonte, it mixes current book world news with author interviews, previews of new books and reflections on books and the written word. The first program features correspondents Liz Smith and Robert MacNeil, authors Walter Mosley, Randy Shilts, Terry McMillan, Isabel Allende and illustrator Thacher Hurd. It has been previewed on KQED-TV, New York's WNET-TV and WETA-TV.

Emmy Award-winner Bill Jersey is coexecutive producer.

Five "First Edition" programs are in production, and the series will begin airing on public television stations around the country in May 1994. Edited versions of the programs will be rebroadcast on cable television and in educational settings. The series is seeking funding for a full year's programming in 1995.

The Center for the Book in the Library of Congress, the National Arts Club of New York and the International Reading Association are three of the many organizations in "First Edition's" educational-outreach network. Copies of the first 30-minute program may be borrowed from the Center for the Book, Library of Congress, Washington, DC 20540-8200. Information about the program and funding opportunities may be obtained from Tony Tiano, "First Edition," 450 Mission St., Room 201, San Francisco, CA 94105.

☐ **John MacDonald's *Reading for Survival* Reprinted.** One of the last pieces of writing by the best-selling writer John D. MacDonald, **Reading for Survival,** has been reprinted by the Library of Congress

READING FOR SURVIVAL

under the sponsorship of the Center for the Book and the Florida Center for the Book.

This powerful affirmation of the importance of reading by one of America's favorite authors was commissioned by the Center for the Book in 1985 and finished only a few months before MacDonald's death. Since it appeared in 1987, it has become the most popular publication ever produced by the Center for the Book. After the first printing had been exhausted, the Book-of-the-Month Club produced a special edition for its members. The continuing demand has led to this edition, which is published with support from the Lila Wallace-Reader's Digest Fund as part of the Center for the Book's "Literary Heritage of the States" project.

Reading for Survival, a 26-page booklet designed by Adrianne Onderdonk Dudden, is available for a contribution of $15 to either the Center for the Book, Library of Congress, Washington, DC 20540, or the Broward Public Library Foundation, Florida Center for the Book, Broward County Library, 100 S. Andrews, Fort Lauderdale, FL 33301.

☐ **Arizona Center for the Book Initiates High School Program.** On Feb. 2 the Arizona Center for the Book inaugurated a Writers in the Classroom series, a project that brings together published writers and high school students to inspire and increase student interest in reading and writing. Center board member Jana Bommersbach, who cohosts the Arizona center-sponsored Books & Co. public television program and is herself a published writer, is host for the entire series.

The Austrian-Brazilian Cultural Initiative:

Linking Countries Through Libraries

Many roads link the Library of Congress to the world.

In the case of Gloria Elisabeth Kaiser, it started on a sunny beach in Salvador, Bahia, where she was enjoying Brazil as a tourist in Itapoã during the winter of '86. While taking an early morning walk with a friend, their conversation in German caught the ear of a language professor from the local university. With the typically friendly gesture of a Bahiana, Celeste Galeão approached Ms. Kaiser and started talking to her in German.

That casual encounter led to the establishment of Ms. Kaiser's Austrian-Brazilian Cultural Initiative.

Gloria Kaiser has had a longtime interest in Brazil, as two of her four books cover that country. The catalyst, however, that linked Kaiser to LC was a visit by Margrit B. Krewson, German/Dutch area specialist in the European Division, to the Austrian Ministry of Education and Art in 1991. It was there that Ms. Krewson met Ms. Kaiser, who was doing innovative work that combined fiction and historical research on Brazil.

Ms. Krewson suggested that Ms. Kaiser intern in the Library's European and Hispanic divisions to examine their collections and obtain a deeper understanding of Austria's cultural impact on Brazil.

While interning at the Library in the fall of 1993, Gloria Kaiser worked on a number of projects that furthered the cultural ties between Brazil and Austria. For example, she found materials at the Library that were not available anywhere else and that clarified and corrected a number of misconceptions about Austrian author Stefan Zweig, who lived and died in Brazil during the early 1940s.

She also found materials on Zweig in the papers of Gabriela Mistral, the Chilean Nobel laureate for literature. (Microfilm copies of Mistral's papers are housed in the Manuscript Division.)

Moreover, Ms. Kaiser learned that the political persecution of both Zweig and the Brazilian novelist Jorge Amado had caused them to significantly change their writing styles. According to Ms. Krewson, Gloria Kaiser had spent a decade searching the major libraries in Europe and Brazil to locate an original Portuguese edition of Amado's controversial novel *Cacau* (1933). This book, banned in Brazil, is a harsh critique of the inhumane living conditions of plantation workers in Brazil.

Amado was subsequently forced to flee to Europe. Ms. Kaiser found in the Library's collections a 1936 Portuguese edition, replete with woodcut illustrations. She called discovery of this work at LC the "high point" of her research in Washington.

While working on a fictionalized biography of Dona Leopoldina, the tragic 19th century Austrian empress of Brazil, Ms. Kaiser became interested in describing the empress's love of her adopted country. At Leopoldina's invitation, for example, a brilliant young Viennese painter, Thomas Ender, produced some of his most beautiful watercolors while traveling through Brazil on the eve of its independence. His short but intense experience in the tropics had a tremendous impact on his later work.

This interest led Ms. Kaiser to explore the possibility of commemorating Thomas Ender's 200th birthday at the Library. The Austrian Ministry of Culture and Art, the Embassy of Austria and the Austrian Cultural Institute of New York agreed that the Library would be an excellent place to celebrate Ender's birthday.

At the Library Ms. Kaiser met José M. Neistein, director of the Brazilian American Cultural Institute and a longtime contributor to the Hispanic

Taking the (Austrian-Brazilian Cultural) initiative are (from left): Luis dos Santos Ferro, executive director of the Luso-American Foundation; and Georgette Dorn, specialist in Hispanic culture; Iêda Siqueira Wiarda, Luso-Brazilian specialist; Reynaldo Aguirre, senior bibliographer, all of the Hispanic Division; and writer Gloria Kaiser.

Division's *Handbook of Latin American Studies*. Dr. Neistein, an Austrian-educated Brazilian with a personal and professional interest in the culture of both countries, was delighted to contribute to the celebration.

Barbara von Barghahn, of Austrian descent and a professor at George Washington University, having done extensive work on Brazilian colonial art, was also an ideal participant in the Nov. 3, 1993, panel. Through conversations with Reynaldo Aguirre of the Hispanic Division, Ms. Kaiser decided that a celebration of this nature should not only include a panel discussion but also a display of reproductions of Ender's perceptive images of Brazil and its peoples.

A trilingual (Portuguese, German and English) brochure on Ender's Brazilian watercolors will be published in Austria this spring and made available in the Hispanic Division, as well as in Brazil and Austria.

At the Biblioteca Nacional of Brazil, Ms. Kaiser and this writer helped plan an exhibition similar to the one at the Library of Congress. With the assistance of LC's office in Rio de Janeiro, the Biblioteca Nacional will be kept up to date on developments in Washington, and materials used during the Library's symposium on Thomas Ender will form the basis for events at the Biblioteca Nacional later this year.

Ms. Kaiser's work on Ender at the Library and in Rio de Janeiro are only one focus of her interest in linking Austria, Brazil and the United States through libraries. She is continuing research on German-speaking immigrants to Brazil and sponsoring a 1,000-volume People's Library in Salvador, Bahia. This colonial capital, a major center for African-Brazilian culture, was also chosen by Ms. Kaiser to be the headquarters for the Austrian-Brazilian Cultural Initiative.

What started as a casual walk on the beach of Itapoã and eventually brought Gloria Kaiser to the Library of Congress will continue to unite Brazil, Austria and the United States. Ms. Kaiser expressed this in her excellent Portuguese when, during her last day at the Library in 1993, she said, "Para mim a Biblioteca do Congresso é o espírito do mundo." ("To me the Library of Congress is the spirit of the world.")

–Iêda Siqueira Wiarda

Thanks for the Memories

Rep. Rosa L. DeLauro (D-Conn.) on Nov. 9 sponsored a group of her constituents, including Richard H. Borer Jr., the mayor of West Haven, Conn., in a reception at the Library.

The occasion was the presentation of a copy of *Savin Rock Memories*, compiled by Gil Johnson and Bennett W. Dorman. Published by the West Haven Committee for the Preservation of Local History, the volume commemorates a now-defunct amusement park that figures warmly in the memory of the citizens of West Haven and nearby areas.

The book has generated a lot of local excitement, and proceeds from the sale, which have been brisk, are being used to establish a trust fund to support the production of other local histories.

Rep. Rosa DeLauro was joined at the Library by (from left): Richard Borer, Gil Johnson, Bennett Dorman and Daniel Mulhollan, acting Deputy Librarian of Congress. *Photo by Jim Higgins*

CONSER Cataloging Manual Update No. 1 Now Available from LC

Update No. 1 to the CONSER Cataloging Manual is now available from LC's Cataloging Distribution Service. The update is a must for *CONSER Cataloging Manual* users. The complete *CONSER Cataloging Manual*, which is an ongoing effort under the direction of LC's Serial Record Division, consists of three parts: **Part 1. Original cataloging–**

the base text, available now. **Part 2: Adapting records for online cataloging**—one module available now in *Update No. 1*. **Part 3: Special types of serials and special problems**—one module available now in *Update No. 1*.

Update No. 1 features two important and new modules. **Interpreting Pre-AACR2 Serial Cataloging Records** (Module 22 from Part 2) was prepared by LC's Jean Hirons, Serial Record Division. It is an overview of the ALA and AACR cataloging rules that predated AACR2 and explains how these rules were applied to serials. The module covers choice of entry and changes in entry, description, and headings for corporate names. This section is useful for retrospective conversion, yet equally valuable to any serial cataloger who deals with older records. **Direct Access Computer File Serials** (Module 30, from Part 3) was prepared by Kristin Lindlan and Anke Gray (University of Washington) with assistance by Janet Szarmach (LC). For the first time ever, here is in-depth guidance for cataloging serials in CD-ROM, floppy disk, and magnetic tape ("direct access") formats. Reflecting current CONSER practices, this module covers all aspects of the serials cataloging process, focusing on the aspects that are unique to computer files.

Update No. 1 to the CONSER Cataloging Manual includes a binder for Parts 2-3, tabs, updated glossary, updated list of acronyms and initialisms, and updated index. Price: $48 in North America/$50 outside North America. Also available: *CONSER Cataloging Manual (Part 1)*—the base text. Price: $60 in North America/ $65 outside North America.

To order, contact: Library of Congress, Cataloging Distribution Service, Customer Support Unit/Dept. DM, Washington, DC 20541-5017. Telephone: (800) 255-3666 (toll-free in U.S.) or (202) 707-6100. TDD: (202) 707-0012. Fax: (202) 707-1334. Internet: cdsinfo@mail.loc.gov

Library of Congress Now Closed on Sundays: *Staff Cutbacks Force Reduction in Hours*

All reading rooms and the buildings of the Library of Congress are now closed on Sundays.

The reduction in hours began Sunday, March 6. The new hours for the Main, Microform, Law, Local History and Genealogy, Newspaper and Current Periodical, and Science reading rooms, as well as the Business Alcove, are Monday, Wednesday and Thursday, 8:30 a.m. to 9:30 p.m.; Tuesday, Friday and Saturday, 8:30 a.m. to 5 p.m.

According to Suzanne Thorin, chief of staff, "The Library of Congress will still keep open its reading rooms 64.5 hours on six days of the week, more than many major libraries. The British Library, the Bibliothèque Nationale and the New York Public Library already close on Sundays. Ending the Library of Congress's four-hour Sunday sessions will deprive an average of 332 people of service each week; we regret that."

> *"The Sunday closing is forced upon us by general budget-driven staff reductions. If the Library of Congress has to continue absorbing mandatory pay raises and price increases, it will soon have to make further cuts in both its existing services and its modest investments in the technological future."*
>
> —Suzanne Thorin, Chief of Staff

Beginning March 12 the Geography and Map Reading Room will no longer be open Saturdays. New hours for this reading room will be Monday to Friday 8:30 a.m. to 5 p.m.

However, on March 12, the Library will restore Saturday service in the Manuscript Reading Room, from 8:30 a.m. to 5 p.m. With prior arrangements, this reading room will also serve selected materials from other collections requiring special security.

"Every part of the Library, not just the reading rooms, has been hit by the loss of 395 positions since 1992 and 573, or 12 percent, of its work force, since 1980," according to Ms. Thorin. "The loss affects service to Congress, our deployment of information technology, even our top-priority drive to reduce the backlog of uncataloged materials. Happily, our major exhibitions—notably Vatican Library treasures and the Dead Sea Scrolls—have been privately funded, while attracting hundreds of thousands of visitors."

The exhibition hours in the Library's Madison Building, the only building open to visitors not using the reading rooms, are Monday to Friday from 8:30 a.m. to 9:30 p.m. and Saturday 8:30 a.m to 5 p.m. Selected smaller exhibition areas in the Madison Building are closed weekends and after 5 p.m. Monday to Friday.

Ms. Thorin said, "The Sunday closing is forced upon us by general budget-driven staff reductions. If the Library of Congress has to continue absorbing mandatory pay raises and price increases, it will soon have to make further cuts in both its existing services and its modest investments in the technological future in which this library has been urged to play a major role."

For additional information on visiting the Library of Congress call (202) 707-8000.

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